L
N520
A63p
DC
no. 7

MUSEUM OF FINE ARTS, BOSTON

CLASSICAL ART

LATE GREEK ROOM

GEMS AND JEWELRY

VII

CLASSICAL ART

Late Greek Room:
Gems and Jewelry

Department of Classical Art
Gallery Guide no. 7

DC

Books and photographs relating to the branch of art described in this book are open to use by all visitors in the Library of the Museum, over the Huntington Avenue Entrance.

Copies of this book may be obtained at the Sales Office at the Huntington Avenue Entrance. Price: 25 cents each.

CLASSICAL ART

Late Greek Room.

Gems and Jewelry.

Case 7. Section 1.

In Hellenistic and Roman times nearly all intaglio gems were flat, thin and unpierced for use as seals set in rings; occasionally the face of the gem has a pronounced convex form. Some stones of large size were mounted as pendants in broad settings. Paste gems, usually reproductions of engraved gems, were common; in beauty of color, luminous quality and hardness of texture ancient glass paste is superior to that made in modern times. Cameo gems, on which the design stands out in relief, were first made in the third century B. C., and reached their highest development during the Augustan Period.

(With each intaglio gem is exhibited its impression in plaster. The names Tyszkiewicz, Marlborough, etc., on the small labels accompanying some of the gems indicate former owners).

Top Row. Intaglios for mounting in rings or pendants.

1. Sard, oval (set in a modern ring). Italian work of the third century B. C., showing Etruscan influence. A battle scene with seven figures; probably Ajax and Menelaos defending the body of Patroklos from the Trojans.

2. Sard, oblong. Italian work of about the third century B. C., imitating an Etruscan design.
A young warrior, wounded, sinking on one knee. He is fully armed with shield, crested helmet, cuirass, greaves and short sword. On the back of the cuirass a winged griffin.

3. Sard, oval. Italian work of about the third century B. C., showing Etruscan influence.
A bald-headed, bearded Satyr, dressed in a fur shirt, sits on the ground grasping a full wine-skin.

4. Carnelian, rectangular. Roman. Republican Period. Each of the four sides is engraved.

a. Young Herakles carrying a bull.

b. Lykurgos with a double axe, destroying the vine.
As a punishment for opposing the advance of Dionysos into Greece, the Thracian king Lykurgos was made mad by the god. According to one version of the story, Lykurgos, attacking Dionysos, as he thought, in the guise of a vine, killed his own wife and child.

c. A young warrior carrying a trophy of arms on his shoulder and a spear in his hand. (Mars Gravidus).

d. A bearded warrior with helmet and shield, resting on his spear.

5. Sard, oval (modern setting). Augustan Period.

Hermes tuning a lyre. The softly rounded nude form is consciously and somewhat theatrically posed to produce a graceful effect.

6. Chalcedony, oval. Hellenistic Period, after 323 B. C.

Portrait head of a man, bearded and wearing a crown of laurel in his hair. The face resembles King Perseus of Macedon (178-168 B. C.).

7. Sard, nearly circular (modern setting). Hellenistic.

Part of the design has been broken off. A Nereid riding on the back of a Triton. In the waves below them, a baby Eros and a dolphin are playing. The inscription (the name of the artist, Hyllus) is perhaps modern.

Second Row.

1. Sard, large oval stone in modern setting. Hellenistic.

Youthful head of Herakles with lion's skin.

2. Sard, oval (modern setting). Graeco-Roman.

"Spring".

3. Blue glass paste, oval. Graeco-Roman.

The shepherd, Faustulus, watching Romulus and Remus, who are suckled by the wolf beneath a grape vine.

4. Garnet, convex. Hellenistic.

Youthful Dionysos, seated, holding a thyrsos and pouring wine for a panther from a pitcher; a young Satyr stands beside him.

5. Yellow glass paste, oval (modern setting). Graeco-Roman.

A mounted warrior hurling his spear at a fallen opponent.

Third Row.

1. Sard, convex oval. Hellenistic.

Statue of Artemis in archaistic drapery.

2. Blue glass paste, oval. Graeco-Roman.

Ares (Mars), armed, thrusting a spear into the breast of a fallen giant, whose legs end in serpents.

3. Purple glass paste, oval. Graeco-Roman.

A bacchic nymph with a tympanum, mounted on a bearded Centaur who waves a thyrsos.

4. Amethyst colored glass paste, round. Graeco-Roman.

A young hunter on horseback aims his spear at an animal, which is pursued by a dog.

5. Dark stone, convex, in a massive ancient gold ring. Graeco-Roman.
Design similar to No. 4.

A mounted hunter aims a spear at a stag, which has sunk to the ground, already transfixed by a spear and attacked by a dog.

Fourth Row.

1. Purple, iridescent glass, oval. Graeco-Roman.

Poseidon with a trident riding a winged sea-horse.

2. Sard, oval (modern setting). Graeco-Roman.

Bust of Athena Lemnia, wearing the aegis. In the field a crested helmet.

3. Garnet, oval (set in a modern ring). Graeco-Roman.

Two Cupids embracing.

4. Sard, oval. Hellenistic or Graeco-Roman.

Head of a girl.

5. Greenish glass paste, square. Graeco-Roman.

Six Cupids at work with an oil-press or a wine-press.

Fifth Row.

1. Sard, square (modern setting). Graeco-Roman.

Medusa.

2. Dark purple glass paste, oblong. Graeco-Roman.

Ecstatic, dancing Satyr, with thyrsos and panther-skin. An overturned wine bowl (krater) lies on the ground.

3. Sard, oval.

Herakles.

4. Burnt chalcedony, convex, oval. Early Roman.

Curly haired child.

5. Garnet, convex, oval. Graeco-Roman.

Apollo, leaning against a pillar on which is a tripod, holds a crow in one hand; a second crow perches on a lyre beside him.

Sixth Row.

1. Garnet, convex, oval (modern setting). Hellenistic.

A Satyr with vine leaves in his hair, squeezing the juice from a bunch of grapes held high above his head.

2. Sard, oval. Graeco-Roman.

Head of a snarling lioness.
Inscribed CN. VITALIS.

3. Sard, oval. Graeco-Roman.

Apoxyomenos. The athlete is cleaning a flesh-scraper. On the ground in front of him a vase. Compare the two following gems, and a marble statuette (in the gallery of the court, south side) for the same subject.

4. Onyx, oval ("Nicolo", blue on black). Graeco-Roman.

Apoxyomenos. A palm branch in a vase on the ground behind him.

5. Bleached sard, oval, set in an ancient gold ring. Graeco-Roman.

Apoxyomenos.

6. Onyx, oval ("Nicolo", blue on black), set in an ancient silver ring. Graeco-Roman.

Discobolos; an athlete preparing to throw a discus.

Seventh Row. Graeco-Roman.

1. Glass paste, dark brown and white, oval.

A youth with a shield, kneeling before three other shields.

2. Garnet, convex, oval.

Head of Apollo. The type is that of the Apollo Belvedere.

3. Sard, oval, set in an ancient gold ring.

Laureate head, possibly Apollo.

4. Sard, convex, oval (in modern setting).

Sabina, married to Hadrian, about 100 A. D.

5. Sard, oval (in modern setting).

Portrait of Sabina (?).

6. Bezel of a silver ring.

Portrait of a man.

Eighth Row. Graeco-Roman.

1. Glass paste, banded brown, white and blue, oval.

Portrait of a man.

2. Glass paste, banded brown, white and blue, oval. M. Iunius Brutus (85-42 B. C.).

3. Red jasper, oval.

Bust of a child.

4. Sard, oval.

Portrait of an elderly man.

5. Emerald, oval.

Titus (41-81 A. D.).

6. Emerald, oval.

Julia, daughter of Titus.

Ninth Row.

From the third to the seventh century A. D., when the decadence of art was at its lowest ebb at Rome, many rather coarsely cut intaglios were produced in Persia during the Sassanian Dynasty. The finest of these have portraits of the king or of the queen with names and titles in Pehlevi characters. Most of the gems are large and decorative, generally convex at front or back, and are cut from sard, rock crystal, amethyst or carbuncle of brilliant quality. The beauty of the material is superior both to the design and to the technique.

1. Sard, convex, oval (in modern setting).

Persian, third century A. D.
A Sassanid king wearing high tiara, earrings and necklace. The inscription in Pehlevi has been translated "Sahôê the chief, son of Churra, Overseer or High Priest of the Body Bearers."

2. Garnet, pear-shaped. Persian. Third century A. D.

The Sassanid king, Hormisdas II. (273-309 A. D.). Inscription in Pehlevi.

3. Sard, oval. Renaissance (?).

Two Satyrs playing pipes; between them Eros (Cupid); above, a herm of Pan.

4. Sard, oval. Italian. Eighteenth century (?).

Aktaion attacked by his dogs.
Signed

5. Chalcedony, oval. English. Eighteenth Century.

Copy of the Eros of Centocelli in the Vatican. Signed by Marchant (1755-1812).

Case 7. Section 2.

Cameo Gems.

In Rome during the Augustan Period and until about the middle of the first century A. D., many gems were cut in relief, usually on stones composed of layers of different colors. These cameos were not adapted for use as signets, but were personal ornaments or decorations for cups, caskets and other objects. The gem-cutters were generally Greeks working for Roman patrons.

Top Row. Graeco-Roman.

1. Sardonyx cameo: three layers, dark brown, bluish-white and light brown.

Aurora (Eos, Dawn) in a chariot driving her horses through the air above the sea; a winged boy, perhaps Phosphoros, the Day Star, flies toward her with a wreath.

2. Sardonyx cameo: three layers, light brown, white and dark brown (modern setting).

Profile portrait of a woman with a laurel wreath in her hair; perhaps Antonia (born 36 B. C.), daughter of Marc Antony and Octavia, and wife of Nero Drusus. (A coin with portrait of Antonia is shown in Section 4 of this case, second row, No. 11).

3. Sardonyx cameo: white on brown.

Laurel-crowned busts in high relief, of Claudius, wearing the veil of the Pontifex Maximus, and of Messalina. Claudius, son of Nero Drusus and Antonia, was born in 10 B. C.; he married Messalina about 41 A. D., the year in which he became Emperor.

4. Onyx cameo, ivory white on bluish white (modern setting). From the Appian Way, near Rome.

Mask of Medusa; wings in her hair and snakes knotted beneath her chin. The face, framed in luxuriant hair, is of the beautiful and pathetic type.

Second Row. Graeco-Roman, unless otherwise designated.

1. Sapphirine ornament, probably the end of the handle of a sword or dagger. Hellenistic Greek.
(Sapphirine is the name given to the light blue variety of chalcedony).

A lioness gnawing the head of a goat. The body of the lioness issues from a cluster of acanthus leaves.

2. Sardonyx cameo: three layers, brown, bluish white and brown.

Hermes (Mercury) wearing cloak and hat, carries his herald's staff in one hand and a money-pouch in the other. Roman merchants honored Mercury as their especial patron, and in Roman art the god is often represented with a purse.

3. Sardonyx cameo: white on dark brown.

A bearded Centaur, wearing a lion's skin, carries a goat on his left shoulder; he is spilling wine from an inverted kantharos in his right hand.

4. Onyx cameo: white on grayish blue (a fragment in modern setting).

Bacchic scene. With one hand and by means of

a cord over his shoulder, a young Satyr is pulling along some object - perhaps the car of Bacchus (Dionysos) - which has been broken away; an old Satyr dressed in a shaggy goat's skin is leaping to the sound of cymbals played by a dancing Maenad.

5. Glass paste cameo, white on dark brown.

A youth (Kastor or Polydeukes) lifting a maiden (one of the daughters of Leukippos) into a chariot.

6. Sard cameo (modern setting).

Tiberius, Emperor from 14 A. D. to 37 A. D.

Third Row. Graeco-Roman.

1. Sardonyx cameo, white on dark brown.

A goat grazing.

2. Sardonyx cameo, ivory white on brown (modern setting).

Aurora (Eos, Dawn) in a chariot giving free rein to her galloping horses. The design is admirably composed and is executed in bold relief. The nearer wheel of the chariot was apparently cut separately and attached to the axle by a small silver pin.
(The fourth cameo in this row is similar in design).

3. Brown glass paste cameo.
(The white iridescence is due to partial disintegration of the surface).

Bacchic scene. A young Satyr with a thyrsos (a staff tipped with ivy) sits on a rock, over which he has thrown his cloak, and pours wine into a cup held out toward him by a Maenad reclining under a grape-vine. A second Satyr at the left is looking on (á part of this figure has been broken off).

4. Jasper onyx cameo, white on black (modern setting).

Aurora driving a biga (two-horse chariot).
(Similar to the second cameo in this same row).

5. Onyx cameo, brown on white (in ancient setting as a pendant).

Septimius Severus, Emperor 153 A. D. to 211 A. D.

6. Ivory.

The face of an old man, slightly bearded, wearing a cap. The eyes are of blue and white paste, inserted.

Fourth Row.

1. Yellow glass paste cameo. Greek or Roman work from Egypt.
(The iridescent white coating is due to partial disintegration of the surface).

Portrait of a youthful Ptolemy, wearing the double crown of Egypt.

2. Sardonyx cameo; three layers, brown, white and brown.
Greek or Roman work from Egypt.

Head of the Egyptian god Bes, with a crest of plumes.
The worship of Bes was introduced into Egypt, apparently from Arabia, as early as the fifteenth century B. C. In later times, when the Greeks and Romans were in Egypt, this divinity enjoyed an extraordinary popularity. He is represented as a dwarf with a grotesque half human or animal face. He plays a varied rôle as god of the toilet and of the dance (for which the Egyptians liked to employ dwarfs) and as a protector of children at birth. His power was thought to ward off danger from lions, snakes and crocodiles, and his image was often used as an apotropaic symbol on amulets.

3. Glass paste cameo, white on dark blue. Greek or Roman work from Egypt.

A male Egyptian figure, kneeling on one knee; his head-dress is the Egyptian klaft; the garment covering his thighs is fastened by a belt about the waist. The upper part of the figure is in full front, the lower part in profile.

4. Sardonyx cameo; pale coffee brown on cloudy black. Graeco-Roman.
Signed by the artist, Tryphon:

The mystic marriage of Eros (Cupid) and Psyche. The betrothed pair are veiled and are guided by means of a knotted fillet in the hand of a torch-bearer toward a couch at the right, which an attendant is preparing. Behind them another attendant with curling wings holds a basket of fruit above their heads. Eros is a charming figure of a child. He clasps a dove to his breast and moves forward with hesitation, because he cannot see his steps on account of the veil over his face. Psyche walks close beside him; she has the wings of a butterfly and wears a long transparent robe.

The group is so naturally composed and so animated that one almost forgets the subtlety of the technique which has given the idea complete and delicate expression under the difficult conditions presented by the material and size of the gem. The subject chosen by the artist is adapted with wonderful instinct to the colors of the stone; lit by a flickering torch the procession advances through the night, and the warm flesh tones of the naked childish figures are deepened in shadow.

This was the most celebrated gem in the collection made by the third Duke of Marlborough during the second half of the eighteenth century, and had been formerly in the collection of the Earl of Arundel in the time of Charles I. It was first published in the seventeenth century by Spon, who stated that it had once belonged to Pirro Ligorio. If this statement is correct, the modern history of the gem may be traced back well into the sixteenth century, as Ligorio lived until 1580.

(For another representation of Erotes playing at being grown-up people, see the glass paste intaglio, Sec. 1, Row 4, No. 5 in this case).

5. Onyx cameo, white on gray. Graeco-Roman.

Head of sleeping Medusa, of the pathetic type, in profile (see above, top row, No. 4).

6. Sardonyx cameo, rose on brown (modern setting). Graeco-Roman.

Two white doves fly toward Aphrodite (Venus) whom Eros (Cupid) is crowning with a wreath as she reclines upon her cloak. The rose tinted layer of the stone has been skilfully employed to suggest the delicate hue of flesh.

7. Ivory. Graeco-Roman.

The face of a child. Traces of gilding in the hair and of color on the flesh.

Fifth Row.

1. Onyx cameo, white on black (set in a small ancient gold ring). Graeco-Roman.

Comic mask of a partially bald, bearded old man.

2. Sard cameo (a fragment in modern setting). Graeco-Roman.

Head of a woman, in high relief, wearing a diadem and veil; possibly Hera (Juno).

3. Onyx cameo, white on black. Greek or Graeco-Roman.

The cameo has a Z carved in white.
The diminutive stone is set in a tiny ancient gold ring.

4. Green turquoise cameo. Graeco-Roman.

Laureate busts of Livia and her son Tiberius. In 38 B. C., eleven years before his accession to the throne, Octavius (Augustus) married Livia as his second wife. At the death of Augustus in 14 A. D., Tiberius, Livia's son by her former marriage, became Emperor. This portrait of Livia reveals her intelligence and native force of character; she is looking down with an expression of thoughtful regard at her son, whose face is turned up toward her. The workmanship and the material of the gem are equally remarkable.

Sixth Row.

1. Carnelian cameo: three layers, orange-red, white and orange-red. Graeco-Roman.

   A red mullet, the fish so highly prized by Roman epicures.

2. Sardonyx cameo, white on brown (the setting and the restoration in gold of the lower part of the bust are modern).

   Tiberius (for other portraits of Tiberius in this same section compare Row 2, No. 6, and Row 5, No. 4).

3. Sardonyx cameo, white on pale brown. Fifteenth century, Renaissance.

   A Satyr wearing a nebris, or cloak of skin, holds a young child on his knee, teaching him to play the syrinx (Pan's pipes).

4. Shell cameo, white on violet. Sixteenth century. Italian.

   The death of Meleager.
   At his birth the Fates foretold that Meleager would live only as long as the brand then burning on the hearth should last. Althaea instantly quenched the brand and hid it carefully away in order to protect her son's life. When grown to manhood, Meleager led a hunt in which many Greek heroes joined, to slay the boar sent by Artemis to ravage Kalydon as a punishment for neglect of her worship. After the hunt Meleager killed his uncles in a quarrel which arose because he had given the trophies of the boar to the Arkadian huntress Atalante. Althaea's grief and rage were so aroused when she heard of the death of her brothers that she threw the fatal brand upon the fire, and as it was consumed Meleager slowly expired.

   On this gem the Renaissance artist has cut in low relief a multitude of minute figures (more than thirty heads can be distinguished with the aid of a magnifying glass) composing a romantic group entirely foreign to the Greek or Roman manner of picturing the story. At the right Meleager sinks into the arms of two comrades, while Atalante faints among her attendant women; at the left Artemis surveys the scene from her chariot; behind her stands an

Eros (Cupid); another Eros is seen between Atalante and Meleager, while a third, at the lower margin, is playing with the hunter's bow and quiver. At the right are the head and skin of the boar, also a dog; a second dog emerges from the thicket on the left, below which two spectators are reclining and commenting on the event. From above the clouds the immortals look down, with Zeus seated on his eagle in their midst.

5. Sardonyx cameo, white on pinkish brown. Eighteenth century.

Bust of Caracalla, draped. Signed by Johann Pichler (1734-1791).

6. Jasper cameo, tawny yellow on dark green. Uncertain date, possibly eighteenth century.

A walking lion.

7. Onyx cameo, white on gray (set in a ring). Modern.

Mask of an old man.

Case 7. Section 3.

Top Row.

A pair of gold fibulae (safety-pins). Greek, Fourth century B. C.

The graceful design in filigree on the flat almond-shaped arc consists of a star pattern, with a rosette in the centre, between two palmettes. The clasp is a square plate decorated with a palmette.

Smoky brown chalcedony seal. Sassanian (Persian). Third to seventh century, A. D.

Though shaped like a ring, the large size of the stone and the small diameter of the hole drilled through it show that it was never intended to be worn on the hand of the owner. The intaglio design on the bezel is the forepart of a winged lion surrounded by a vine.

Gold clasp of a girdle. Greek. Fourth Century B. C.

The two intertwined loops in the form known as the "knot of Herakles" (named from its supposed originator) are bordered with beaded wire and decorated with a palmette and flowers of very delicate workmanship.

Gold dagger sheath. Greek. Fourth century B. C.

The front is decorated at the top with a border of palmettes in filigree similar to those on the two fibulae at the left. Below the palmettes is an egg pattern. The rest of the front is decorated with two interlacing filigree braids.

It is reported that this sheath, the fibulae and clasp (at the left) as well as the smaller clasp shown below (fourth row, centre) were all found in the same tomb.

Second Row.

(Left).

Light blue chalcedony cameo (modern setting). Graeco-Roman.

Portrait head of a youth in high relief against an oval ground. There is a jewel on his forehead set in a crown of oak leaves.

(Right).

Bleached chalcedony head, broken from a statuette. Greek or Roman.

Aphrodite (Venus) crowned with a crescent-shaped diadem.

(Center).

Chalcedony portrait bust. Graeco-Roman.

Cameos in high relief and busts and statuettes cut entirely in the round, of chalcedony, jasper, sard and other stones, became common in the later Imperial Period when a striking effect and the costliness of material were held in greater esteem than the refinements of artistic workmanship.

This portrait bust of a Roman is the most important example of its class. It represents a

partially bald, elderly man with deeply lined face who bears some resemblance to an authenticated portrait of the philosopher Seneca in the Berlin Museum; the presence of the paludamentum, or military cloak, however, on the bust, precludes this identification. The bust was originally attached to some object, possibly to a piece of furniture, by means of a hole in the slightly concaved back.

Third Row.

(Left).

Chalcedony ornament. Greek or Roman.

The end of a sceptre or sword-handle, shaped like the head of a hound. The eyes were of a different material, inserted.

(Right).

Head of a snarling lion. Egyptian.

The material is kaolin, a variety of clay, covered with pale green enamel. The neck of the lion is pierced with four holes for attaching the head to the object which it decorated.

Fourth Row.

A pair of small gold bracelets for a child. Greek. Fourth or third century B. C.

The hoop is formed of a heavy, twisted, triple cord, wound with three small beaded cords. On the head of the panther at each end the hair is represented by minute sharp bristling spikes; on the neck, granules and spirals.

Gold pendant from an earring. Greek or Graeco-Roman.

The eagle of Zeus carrying Ganymede up to Olympus.

Two pendants of lapis lazuli from a pair of earrings. Graeco-Roman.

One pendant is broken; the other is intact,

in the shape of an amphora with a pointed bottom of gold and gold handles, suspended by a fine gold wire chain.

Gold clasp. Greek. Fourth century B. C.

Like the two fibulae, the clasp and the dagger sheath in the top row, with which it is reported to have been found, this clasp is ornamented with an elaborate design in delicate filigree.

Gold pendant from an earring. Greek. Fourth or third century B. C.

The pendant has the form of an amphora, without handles, and is covered with spirals and other designs in filigree.

Gold earring. Graeco-Roman.

A dove standing on a square base is suspended from a disc ornamented with a conventional rosette.

Circular gold brooch. Greek. Fourth or third century B. C.

Head of Medusa of the beautiful type, in repoussé. The eyes were of dark blue paste, inserted. One is missing. On the back are three loops for attachment.

In the lower part of this section are exhibited seven Greek necklaces of the fourth and third centuries B. C.

Centre.

1. Necklace of ninety small round beads, alternately gold, white paste, gold, colored paste. At each end a bull's head modelled in paste.

2. Beads of sard in a chain of linked gold wire. At each end the head of an ibex.

3. Alternate beads of gold and dark brown paste, the latter in gold settings. The head of the ibex in gold at each end has inserted eyes of paste.

4. Five links from a gold necklace, each in the form of a "knot of Herakles", decorated with a flower and rosettes in delicate filigree.

5. Necklace of fine braided gold wire, from the middle portion of which hangs a row of small gold pendants. On the face of each part of the clasp is a uraeus, the sacred snake of Egypt.

6. (At left). Necklace of eighty-seven small gold beads of various sizes.

7. (At right). Necklace of small blue glass beads and gold wire. One end of the clasp is a cylinder of open filigree work.

Gold ring. Greek. Third century B. C.

The bezel is in the form of a lyre, and was decorated with inset pastes or gems, of which all but one are missing.

Case 7. Section 4.

In Section 4 is shown a selection of thirty-three Roman coins, from the Catharine Page Perkins Collection (Nos. 577-609).

Silver coins were first issued at Rome in 268 B. C., shortly before the First Punic War, at a time when the artistic excellence of Greek coinage had already declined. The three denominations struck in silver during the Republican Period were the denarius, usually bearing the numeral X to indicate its value as ten times that of the bronze as; the quinarius, with the numeral V; and the sestertius, with the numeral IIS (2 1/2). The denarius was approximately equivalent to the Greek drachma, or about sixteen American cents.

The earlier issues had generally on the obverse a helmeted head of the goddess Roma, and on the reverse mounted figures of Castor and Pollux, with the name of the city, ROMA, below them. A little later the monogram or name of the successive masters of the mint and representations of persons and events connected with their family history appear on the coins.

From the time of Augustus on through the Imperial Period, coins were struck in gold as well as in silver and bronze. In the mechanical process

of minting, Roman coins are better than Greek coins, but are inferior to them artistically. The busts of Emperors and of members of their families on the obverse form an invaluable gallery of contemporary portraits. As on modern coins there is an inscription around the circumference. On the reverse the design is an allegorical personification or mythological device, or some actual historical scene.

Consular.

Top Row.

Five silver denarii.

1. Issued during the first period of the Republic, 268-254 B. C.
Obverse: head of the goddess Roma wearing a helmet.
Behind the head the numeral X.

2. Issue of the Italiote allies in the Social War (about 91-88 B. C.).
Obverse: laureate female head.

3. Lucius Roscius Fabatus, 64 B. C.

4. Marcius Philippus, 60 B. C.

5. Titus Carisius, 48 B. C.

Imperial.

Second Row.

Augustus, Emperor 27 B. C. - 14 A. D.

6, 7, 8. Three silver denarii.

9. Gold aureus; fine example.

10. Large bronze, reverse shown. Seated figure of Augustus.

Antonia (b. 38 B. C., d. 39 A. D.), a woman of noble character, daughter of Marc Antony and of Octavia, the sister of Augustus. She was poisoned by her nephew Caligula, whom she had reared in her own household.

11. Medium bronze.

Caligula, son of Germanius and of Agrippina,

succeeded Tiberius as Emperor in 37 A. D.; he was assassinated in 41 A. D.

12. Large bronze, reverse shown. Caligula sacrificing.

Third Row.

Nero, son of Domitius Ahenobarbus and of Agrippina, the sister of Caligula. He succeeded Claudius as Emperor in 54 A. D., and was assassinated in 68 A. D.

13. Gold aureus.

14. Large bronze.

15. Large bronze.

Galba, the successor of Nero, elected Emperor by his soldiers in Spain in 68 A. D., was assassinated by the Praetorians in 69 A. D., after a reign of seven months.

16. Large bronze; the portrait is strongly individualized.

17. Medium bronze.

Domitian, son of the Emperor Vespasian, succeeded his brother Titus on the throne in 81 A. D. He was killed by conspirators in 96 A. D.

18. Gold aureus.

19. Medium bronze.

Fourth Row.

Trajan, the first Roman Emperor of foreign origin, was born near Seville in Spain in 53 A. D. He was at Cologne when, on the death of Nerva in 98 A. D., the Senate, the people and the armies declared him Emperor. His reign of nineteen years was the happiest the Empire had enjoyed since the death of Augustus.

20. Silver denarius.

21. Gold aureus.

22. Large bronze.

Hadrian, the adopted son of Trajan, ascended the throne in 117 A. D., and ruled until his death in 138 A. D. The renaissance of literature, of science and of art, which were fostered by the Emperor's interest and patronage, made his reign distinguished.

23. Gold aureus.

24. Large bronze with beautiful green patina.

25. Large bronze.

Lucius Verus was the brother by adoption of Marcus Aurelius and shared Imperial honors from 160 A. D. until his death in 169 A. D.

26. Gold aureus.

Fifth Row.

Commodus, the successor of Marcus Aurelius, was Emperor 180-192 A. D.

27. Medium bronze, showing Commodus wearing a lion's skin in the guise of Herakles.

Caracalla, son of Septimius Severus, ruled from 211 A. D. until his assassination in 217 A. D.

28. Small bronze.

29. Medium bronze.

Macrinus was killed in battle in 218 A. D., after a brief reign of fourteen months.

30. Small bronze.

Maximinus I., raised to the throne by his soldiers, after the murder of Alexander Severus, was a Thracian of extraordinary size and strength. Emperor 235-238 A. D.

31. Medium bronze: a remarkable and characteristic head.

Gordianus III., Emperor 238-244 A. D.

32. Medium bronze: a striking and realistic portrait.

Probus, after a reign of six years, was murdered by his soldiers in 282 A. D.

33. Gold aureus.

=1915,